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ABSTRACT

This resource includes: a videotape of the film "Damien," which was locally produced in Hawaii in the late 1940s; instructional modules and resources for the classroom; additional information to support the instructional modules and videotape viewing; and an annotated bibliography. Major goals of the teacher resource materials are to provide students with: information about Father Damien (1840-1889) and his work with the Hansen's disease patients at Kalawao, Moloka'i; primary and secondary data to help them process and construct conceptual understandings about (1) culture and disease, (2) arts and humanities surrounding representation of Father Damien, (3) the memoralization of Father Damien, and (4) the perspectives surrounding the historical and political era of Father Damien's service; and the opportunity to apply the knowledge to understand current issues and become active participants in authentic social-action solutions. The guide's learning modules are guided by the Hawaii Content and Performance Standards. These content standards identify the broad concepts, skills, and dispositions that clarify and define what students should know and be able to do as a result of the particular learning module selected. Using the standards, participating educators can focus on specific grade-level benchmarks. (BT)

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DAMIEN

Teacher Resource Guide

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DAMIEN

Teacher Resource Guide

PACIFIC RESOURCES FOR EDUCATION AND LEARNING

Cooke Foundation, Ltd.

PACIFIC ISLANDERS IN COMMUNICATIONS

October 1999

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Cover photo is from the film *Damien*

FOREWORD

A COMMENTARY BY ANN MALO

A certain word is sometimes used, in conversation and in the media, to describe survivors of Hansen's disease (the preferred term for the illness that used to be known as "leprosy"). Most people who use this word mean no harm and have no idea that they are causing pain by using the word "leper." These are reflections of Ann R. Malo, spouse of Makia Malo—an educator, professional speaker, Hawaiian storyteller, poet, and survivor of Hansen's disease.

"Three days after Makia and I met, he was to leave Honolulu to perform in Washington, DC. He was excited, but more and more, he spoke of being scared. "What are you scared about?" "I don't know. Just scared, I guess." "Well, out of everything that could possibly go wrong, what would be the worst-case scenario?" "The really worst would be if someone said, 'Look! There's a leper!'"

During one of Makia's performances, a woman sat next to me and whispered, "I never knew your husband was a leper." "He's not," I said. "He's a person, a man, a Hawaiian; he's a writer, composer, teacher, professional speaker, poet, and storyteller who has represented Hawai'i in the United States, Europe, and the South Pacific; he is a husband, a brother, and an uncle. First and foremost, he is a *person* who once had a *disease* that used to be called leprosy. The person he is has not been changed by a molecule; nor has he been transmuted into the disease itself."

Just as a person who had measles isn't called a "measler" or one with chicken pox isn't for the rest of his life known as a "chicken poxer,"—and we don't call someone an "AIDSer" or a "fluer," either—the same applies to people who happen to get sick with leprosy. Most people in Hawai'i who had Hansen's disease are now in their 60s and 70s and prefer being referred to as PEOPLE instead of as a disease they had 50 years ago.

The Dalai Lama, and I am sure others, has said that the core goal of an exemplary human life in these times would simply be to add no pain, no harm to the planet for having lived here. Please know that using the word "leper" in any way, for any reason, is inflicting pain and humiliation of a most singular kind on those who have had this disease and on their loved ones.

With the exception of a few survivors who, for reasons of their own, use this word themselves, the majority is represented by a survivor who said, "The hell of this disease is that for the rest of your life and regardless of lab reports showing your body is cured, it is the public who will never let you heal. Every time they use that damn word, they re-infect us, ignoring everything else about which we are. Over and over that word reduces us to a disease we had as children and into a generic term for everything repugnant, disgusting, and unworthy of membership in the human race. And all we did, our big crime, is that years ago, we caught a germ."

Someone once told me it is not possible to talk about Hansen's disease without using the word "leper." I disagree. It is possible simply to say, "a person who had Hansen's disease" rather than "a leper." However, it depends on what is familiar to you, on what your motivation is, and the degree to which you are able to understand a survivor's agony, whether you are privileged to hear it firsthand or secondhand. It depends on whether or not you are willing to forego the dramatic headline or shocking remark as the price for not causing pain for a fellow human being. To say "a person who had Hansen's disease" is a completely possible and correct thing to say.

Language is a powerful, powerful tool. It impacts people in untold numbers of ways. I ask that we all make very deliberate and exquisitely careful choices about the language we use; that we choose language that is at least benign, at best language that uplifts and inspires, educates and heals; and that we consciously do all we can to eliminate language that perpetuates and teaches anew any source of human sorrow, degradation, and humiliation. Thank you.

Note: The wording in the original resources has not been altered; however, all additional material uses the acceptable terminology.

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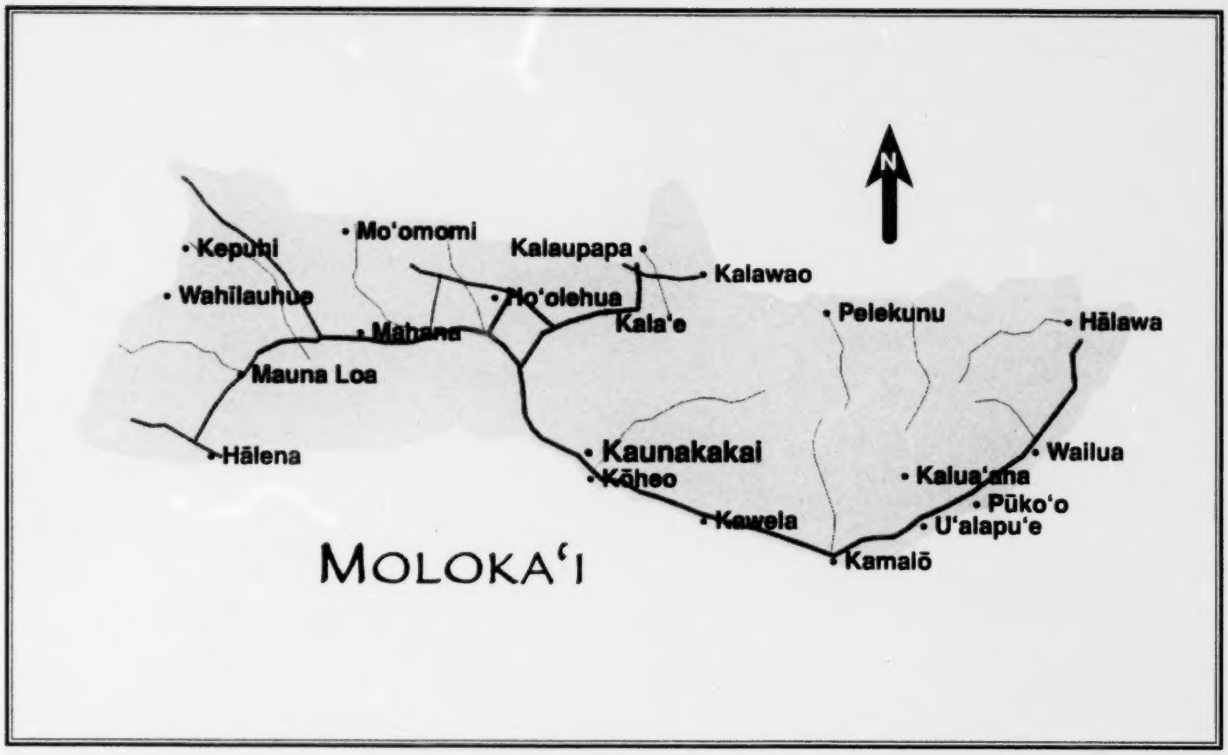
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Hālena
Kaunakakai
Kōheo
Wailua
Kalua'aha
Pūko'o
U'alapu'e
Kawela
Kamalō
MOLOKA'I

OVERVIEW

ABOUT THE FILM *DAMIEN*

Damien is one of the few fictional feature films made in Hawai'i by local producers, and it is the only one still in existence, making it a valuable resource. The movie was made in the late 1940s, and it premiered in one of Honolulu's best theaters, the Kūhiō Theater in Waikīkī. *Damien* is an account of Father Damien's service among the Hansen's disease patients at Kalawao on Moloka'i. His struggle to improve the living conditions for the patients takes place within the social and political history of 19th century Hawai'i, including the attitudes toward Hansen's disease that prevailed during that time. The first Hansen's disease patients were sent to Kalawao, a settlement east of Kalaupapa. In 1884, a transition from Kalawao to Kalaupapa occurred as the settlers were attracted to the drier and more pleasant environment of Kalaupapa.

Damien Film and Teacher Resource Guide is a comprehensive teacher resource for the film *Damien*. This resource includes:

- A videotape of the film *Damien*, directed and written by John A. Kneubuhl
- Instructional modules and resources for the classroom
- Additional information to support the instructional modules and videotape viewing
- An annotated bibliography

The major goals of the teacher resource materials are to do the following:

1. Provide students with resources about Father Damien and his work with the Hansen's disease patients at Kalawao, Moloka'i.

2. Provide students with primary and secondary data that will help them process and construct conceptual understandings about
   - culture and diseases;
   - arts and humanities surrounding representations of Father Damien;
   - the memorialization of Father Damien;
   - the perspectives surrounding the historical and political era of Father Damien's service.

3. Provide students with the opportunity to apply the knowledge to understand current issues and become active participants in authentic social-action solutions.

The learning modules are guided by the Hawai'i Content and Performance Standards. These content standards identify the broad concepts, skills, and dispositions that clarify and define what students should know and be able to do as a result of the particular learning module selected; using the standards, participating educators can focus on specific grade-level benchmarks.

Content Standards

History

Historical Empathy

- Students learn to judge the past on its own terms and use that knowledge to understand present-day issues, problems, and decision making.

Historical Inquiry

- Students use the tools and methods of historians to transform learning from memorizing historical data to "doing history."

Historical Perspectives and Interpretations

- Students explain historical events using multiple interpretations rather than explanations that point to historical linearity or inevitability.

Cultural Anthropology

Cultural Dynamics / Change and Continuity

- Students understand culture as dynamic, selective, adaptive, and ever changing.

Cultural Inquiry

- Students use the tools and methodology of social scientists to explain and interpret ideas and events.

Language Arts

- Students will use strategies within reading and writing processes to construct meaning and communicate effectively.

Habits of Mind

- Students apply the values, attitudes, and commitments characteristic of an inquiring mind.

Technology

As a Tool for Communication

- Collaborate with peers, experts, and others using telecommunications and collaborative tools to investigate curriculum-related problems, issues, and information.

As a Tool for Research

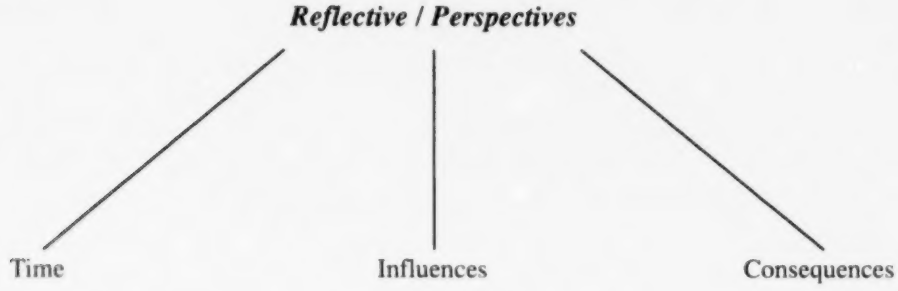
- Select and apply information technology tools for research, information analysis, problem solving, and decision making in learning activities that involve issues or complex topics.

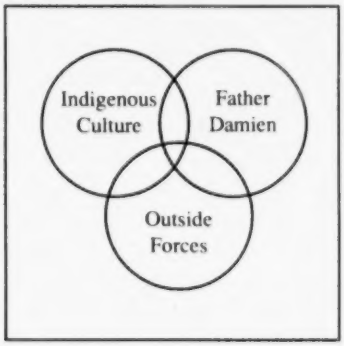
Cultural Inquiry

- Use the research tools, procedures, and skills to develop informed positions on issues.

PART I

INSTRUCTIONAL MODULES: A CONCEPTUAL FRAMEWORK





The study of Father Damien de Veuster can be viewed through a myriad of perspectives: Historical, Social, Political, Religious, Cultural, or Anthropological; or the dynamic interplay of all of these disciplines. The learning modules presented in this set of resources are based on several basic principles that will provide users with the flexibility to design learning engagements that are relevant to individual learning environments.

Why the study of Father Damien de Veuster? Back in 1865, little did anyone in Hawai'i realize that one Legislative Act—a human enactment that cast thousands of leprosy victims into quarantine—would emerge as a symbol of humanity's attempt to comprehend justice: social, political, cultural, economic. The story of Father Damien de Veuster and Kalaupapa echoes basic questions that have haunted humanity from the beginning of civilization. Today, we find the same underlying questions, only disguised by modern filters. Exploring any one of these questions might be a catalyst for students to understand and bridge the timeless search for the essence of social humanity.

- What lessons can we learn from the study of Father Damien de Veuster?
- Who are the Father Damiens throughout history, and how have they impacted the history of social humanity?
- Was Father Damien a hero?
- What are the current Kalaupapas, according to our current and evolving social, political, and cultural filters?
- What impact can our learning of Father Damien de Veuster and Kalaupapa have on future social, political, cultural injustices?

Add your questions and your students' questions to this list.

These relevant questions will drive your learning modules using a variety of resources that provide a catalyst for critical thinking, build bridges between the past and present, and illustrate the power of one person to influence history and impact the future.

Assumptions / basic principles on which the instructional modules are constructed:

- ➜ Educators and learners actively design learning processes that are relevant and that are constructed within the context of authentic learning experiences.
- ➜ The study of Father Damien is rich in historical / political / social / cultural content, and is informed by the broad concepts, skills, and dispositions outlined in the Hawai'i Content and Performance Standards.
- ➜ Educators will focus on specific grade-level benchmarks that define expected student performance according to the learning module constructed.

Scene from the film *Damien–*
Father Damien and children of Kalaupapa

Father Damien as a Subject of Art

Activity: A Sculpture at the Hawai'i State Capitol

Major Themes

- Heroes and heroines have been honored by artworks throughout history.
- Artists often depict the person's character through style, selection of materials, and compositional design.

Artwork Focus

- *Flower Day* by Diego Rivera (1886-1957), a Mexican artist
- *Father Damien* by Marisol Escobar (1930-present), a Venezuelan artist living in Paris

Learning Outcomes

A. Discuss reasons why artists might focus on everyday people or heroes of a certain community. *(Art History)*

B. Compare Marisol Escobar's Father Damien sculpture to the work of Diego Rivera using a Venn diagram: one set focusing on stylistic characteristics and one on the message or meaning of the works. *(Art Criticism)*

C. Debate why or why not the Damien statue by Marisol Escobar should have been accepted for installation in a public place. *(Art Aesthetics)*

D. Create a three-dimensional sculpture of a hero in your life using a variety of boxes and found objects. Use tempera paint and color pencils to add details and patterns to the sculpture. *(Art Production)*

Integration

History:	Individuals who have put others before themselves
Science:	Anatomical proportions
Social Studies:	Religious and political beliefs
Language Arts:	Letter writing to a hero or heroine
Mathematics:	Weight and mass in art

Instructional Strategies

A. Art History

1. What did Marisol Escobar and Diego Rivera have in common regarding their focus of their subjects? (See biographies on page 7.)
2. After reading about the Damien sculpture competition, discuss the difference between focusing on outside realistic characteristics and focusing on the inner character of a person.

B. Art Criticism

1. What is your initial reaction to the Damien sculpture?
2. Describe it to the person next to you as if that person is blind.
3. Talk about the properties of mass and weight that the artist used.
4. What do you think the artist was trying to express through the use of this style?
5. How does this sculpture make you feel?
6. Do you like this depiction of Damien? Do you feel the artist was successful in showing us Damien's nature?

C. Aesthetics

1. In what ways does a sculpture of a human being differ from a painting of one?
2. How does our experience of a sculpture, building, or garden differ from our experience of a painting?
3. Stand in front of the Damien Statue at the Hawai'i State Capitol. Engage in an aesthetics debate using aesthetic stances (see page 9).

D. Art Production

After viewing the film and the Father Damien sculpture and discussing the work of Diego Rivera and Marisol Escobar, create a sculpture of your personal hero/heroine using boxes and found objects.

Have students bring in boxes and objects to create their own hero.

1. Glue, staple, and tape boxes together to create a human figure.
2. Apply primer to the final form with water-based white paint.
3. Use colored paints and oil pastels to create clothing, faces, and details.
4. Add scraps of wallpaper to add pattern and texture.
5. Create a mask of plaster bandages of your face and add it to your work, like Marisol Escobar did in her sculpture.

Biography: Diego Rivera (1886-1957)

Diego Rivera wrote that his earliest memory was of drawing. His parents gave him an endless supply of crayons, chalks, and pencils, and a room with blackboard-covered walls. This encouragement, along with his attendance at a prestigious art school in Mexico City, allowed him to develop into a leading Cubist painter.

After winning a scholarship to Europe, Rivera settled in Paris, where he lived from 1909-1921, and entered a period of exploration and growth. He later abandoned Cubism and began concentrating on art history and how art can convey an important story to a wide audience. During this time, Rivera's style turned to a combination of Neoclassicism mixed with modern techniques. He came to believe that using the native art, or folk art, of his country was very important, and he returned to Mexico.

The Mexican government embarked on a public works program to pay artists to beautify public buildings with murals celebrating the country's rich cultural heritage, which would teach the people about their history. Rivera often said he wanted his art to convey a portrait of Mexico and its people, and therefore the use of native methods was very important. He painted *Flower Day* in 1925, using a combination of Neoclassical and folk-art styles. Some art historians think this painting honors the ancient Mexican tradition of dedicating flowers to a god of flowers and festivals.

Rivera had three spouses during his lifetime, including the painter Frida Kahlo. He is remembered as a champion of the overworked and underpaid.

Biography: Marisol Escobar (1930–present)

Born in Paris in 1930, Marisol Escobar spent the early years of her life traveling from one glittering world capital to another with her wealthy Venezuelan parents. After her mother died when she was 11 years old, Marisol looked to her father for support. Bolstered by his stability and encouragement, Marisol became an adventurous artist and an independent and creative individual.

In 1950, she came from Europe to New York, where she studied art and developed friendships with other artists in Manhattan. Searching for her own artistic style, Escobar explored a variety of different art media. During this quest for originality and independence, she dropped her last name and became known professionally as *Marisol*.

In New York, Marisol discovered a unique means of expression in sculpture, combining unusual materials in new ways. Using carpenter's tool—power saws, axes, and electrical devices—in combination with traditional art supplies, she began creating the unique sculptures for which she is now famous. Her constructions are uniquely assembled combinations of wood, plaster, life masks, paint, photographs, fabric, and more, and they often portray caricatures of contemporary personalities.

Marisol was selected from 66 sculptors to create the statue of Father Damien, which was unveiled in 1969 at the National Statuary Hall in Washington, DC.

Art Vocabulary

abstract art—Art that differs significantly from natural appearance. Forms are modified or changed to varying degrees in order to emphasize certain qualities or content. Recognizable references to original appearances may be very slight. The term is also used to describe art that is *nonrepresentational*.

Cubism—The most influential style of the 20th century, developed in Paris by Picasso and Braque, beginning in 1907. The early mature phase of the style, called analytical Cubism, lasted from 1909 through 1911. Cubism is based on the simultaneous presentation of multiple views, disintegration, and geometric reconstruction of subjects in flattened, ambiguous pictorial space, where figure and ground merge into one interwoven surface of shifting planes. Color is limited to neutrals. By 1912, the more decorative phase called synthetic, or collage, Cubism began to appear; it was characterized by fewer, more solid forms, conceptual rather than observed subject matter, and richer color and texture.

folk art—Art of people who have had no formal academic training, but whose works are part of an established tradition of style and craftsmanship.

found objects—Various objects and materials (new or recycled) collected by the artist to be utilized creatively.

mass—Three-dimensional form having physical bulk; also refers to the illusion of such a form on a two-dimensional surface.

Minimalism—A *nonrepresentational* style of sculpture and painting, usually severely restricted in the use of visual elements and often consisting of simple geometric shapes or masses. The style became prominent in the late 1960s.

Neoclassicism—New classicism—a revival of classical Greek and Roman forms in art, music, and literature, particularly during the 18th and 19th centuries in Europe and America. It was part of a reaction against the excesses of *Baroque* and *Rococo* art.

sculpture—Three-dimensional forms (sculpture in the round) or forms in relief created by carving, assembly, or modeling.

Aesthetic Stances Used To View Art

Students will engage in a debate, role-playing one of the five aesthetic stances used to view art.

- **Hedonism**—Pleasure, Sensation
  Art is about beauty, about pleasing the senses. Aesthetic beauty is disinterested pleasure, apart from a desire to possess the object that evokes the pleasure. This pleasure can be shared by all others who perceive the same work of art.

  Good hedonistic art is that which gives us the most pleasure. Only that which is beautiful can be called hedonistic art.

- **Mimeticism**—Imitation, Realism
  A work of art is like a mirror, imitating nature or some ideal form. It may be photographic in quality and appear real.

  Good mimeticistic art is the most accurate imitation of nature or the ideal.

- **Expressionism**—Emotions
  Art is about the expression of feelings, moods, and/or other ideas in the content of the artwork, or in the way the artist communicates with the selected media. Art is the expression of the artist's emotions.

  Good expressionistic art successfully communicates the emotion the artist intended to express.

- **Formalism**—Significant Form
  All objects that evoke aesthetic emotion in us share one quality—significant form. This can be defined as lines, shapes, colors, and other sensory properties and their formal relationships. Art is the systematic approach of expressing these sensory and formal arrangements in works of art.

  Good formalistic art is a highly unified arrangement of lines, shapes, colors, textures, and values.

- **Instrumentalism**—Experience
  Art cannot be considered in isolation from other areas of human experience. The value of art lies in its connections with other things—that is, an experience that is unified, complex, and intense.

  Good instrumentalistic art is a means to an end. It reflects its useful purpose, whether religious, ceremonial, or decorative; as a historical record; or as it affects social causes.

Activity: Community Memorial

Father Damien has been recognized for his work with the Hansen's disease patients at Kalawao in many ways. Among the more notable examples of memorials are:

- A commemorative statue of Father Damien in the National Statuary Hall, Washington, DC;
- The restoration of St. Philomena's Church, which was built by Damien;
- His Beatification—one step in the process of recognizing Father Damien as a Saint in the Roman Catholic Church.

Major Themes

- Judge the past on its own terms, and use that knowledge to understand present-day issues, problems, and decision making.
- Culture is dynamic, selective, adaptive and ever changing.

Learning Outcomes

A. Students will design, initiate, and complete a project for a community "memorial" of something or someone worthy of recognition. The memorial can be in a form most appropriate for local recognition.

B. Students will prepare and present the final Beatification decision, either "for" or "against" Father Damien's Sainthood.

C. The students' performance will be assessed using standards designed to measure competence in the use of tools and methodology when interpreting and explaining ideas and events.
   1. Collect, compare, analyze, and synthesize primary and secondary data.
   2. Reconceptualize one's own understanding by developing one's position, as a result of the analysis of personal and collective decisions.
   3. Produce new information in the form of artifacts that reflect personal understanding.

Instructional Strategies

A. *What Is a Memorial?*

1. Use the K-W-L process—What do you know? What do you want to know? What will you learn?—to elicit students' prior knowledge and guide students who are learning about how people and nations pay tribute to their "heroes."
2. Students can research several memorials in Hawai'i, nationally, and internationally, and generate a set of common findings. Memorials can be found in the form of songs, monuments, statues, holidays, and movies. The key questions that students and teachers might elicit are:
   - What are some of the common memorials in Hawai'i?
   - How are the memorials similar?
   - What influence did history and the plight of the Hawaiians have on the decision to erect such memorials?
   - Are there cultural influences on how a hero is honored? Is any particular culture more represented than another?
   - What is the process for a person to become memorialized in Hawai'i? What are the political, social, and economic influences?
3. Discuss the process of memorializing an individual.
   - Why and how does a person become memorialized?
   - Is there a set procedure or protocol?
   - What aspects of a culture are involved in determining memorialization?
   - What are some current efforts to preserve or construct memorials?

B. Focus on Father Damien: Why Was Father Damien Memorialized?

> "The political and journalistic world can boast of very few heroes who compare with Father Damien of Moloka'i...it is worthwhile to look for the sources of such heroism."
>
> *Mahatma Gandhi*

1. Review the resources about Father Damien's heroism, recognitions, and Saintly deeds:
   - Viewpoint: *Blessed Damien: Damien's Aloha*, by Bishop John J. Scanlan (p. 14)
   - Gathering Song: *Damien the Blessed*, by Patrick Downes, celebrating the feast day of Blessed Damien de Veuster (p. 15)
   - Videotape of the film *Damien*
   - Memorial statues of King Kamehameha I and Father Damien

2. Have students provide evidence of the memorialization of Father Damien:
   - How has he been memorialized?
   - Where are the evidences of such recognition? (local, national, international)

3. Research Father Damien's historical influence in Hawai'i. Have students define questions that would provide a compelling case for Father Damien's memorialization.
   - What was Father Damien like as a person?
   - What were his contributions?
   - What was his mission in Hawai'i?
   - How did Father Damien become such a notable person?
   - What effects did Father Damien's character have on the efforts of his mission?

4. Students examine various perspectives for the decision to memorialize Father Damien:
   - Religious reasons
   - Political reasons
   - Social / humanitarian reasons

5. What are some of the common elements that are evident in all of Father Damien's recognitions?

6. Based on what is known, have students generalize why Father Damien was memorialized. Students should also develop questions to guide their research.

7. Have the students develop a timeline to depict the length of time it took to honor Father Damien.

C. Sainthood

1. Review the following primary and secondary resources:
   - Five Reasons Why Father Damien Should Be Beatified (p. 13)
   - Viewpoint: *As Damien Was Beckoned, So Are We*, by Father Marc R. Alexander (p. 17)
   - Charles McEwen Hyde's letter to Reverend H. B. Gage accusing Damien of immoral conduct in *Father Damien: The Man Who Lived and Died for the Victims of Leprosy*, by Pam Brown
   - Robert Louis Stevenson's defense of Father Damien and a rebuttal to the Reverend Dr. Charles McEwen Hyde's letter in *Father Damien: An Open Letter to the Reverend Doctor Hyde of Honolulu*, by Robert Louis Stevenson

2. Based on what has been covered to this point, consider the question, "Is Father Damien worthy of being a Saint?"

3. Research the Beatification process:
   - How many notable people have attained the honor of becoming a Saint?
   - How long did the process take for those people to be ordained a Saint?
   - Who determines Sainthood?

4. Research some of the efforts that are being made to honor Father Damien as a Saint.

Culminating Activities

1. Students will design, initiate, and complete a project for a community "memorial" of something or someone worthy of recognition. The memorial can be in a form most appropriate for local recognition.

2. Students will prepare and present the final Beatification decision, either "for" or "against" Father Damien's Sainthood.

Scene from the film *Damien–*
Father Damien assists in the dedication of a church on Maui before leaving for Kalaupapa, May 1873

Five Reasons Why Father Damien Should Be Beatified

1. He is a challenge to YOUTH
   Father Damien
   - was courageous and heroic
   - was misunderstood and criticized
   - loved people who had problems
   - suffered with joy
   - loved life, but loved Jesus more

2. He is an example for PRIESTS
   Father Damien
   - gave priority to his priesthood
   - loved his Mass and his Rosary
   - drew his strength from the Eucharist
   - was a "man for others"

3. He is a model for RELIGIOUS
   Father Damien
   - lived and died as a poor man
   - practiced heroic chastity
   - was a man of obedience
   - loved his religious community
   - was a witness to another world

4. He is an inspiration to MISSIONARIES
   Father Damien
   - went to the missions to save souls
   - was totally involved with his people
   - became all things to all people
   - had childlike trust in divine Providence
   - laid down his life for his sheep [flock]

5. He exemplified genuine ECUMENISM
   Father Damien
   - loved everyone as God's children
   - broke down the walls of bigotry and prejudice
   - never compromised his faith
   - won the respect of believers and non-believers
   - proved true Christian love is the source of unity

Centenary of Father Damien's Arrival on Moloka'i in 1873
Hawai'i Catholic Herald, Friday, May 25, 1973

Reprinted with permission from Patrick Downes, Editor of *Hawai'i Catholic Herald*

Viewpoint: Blessed Damien: Damien's Aloha—A Tribute to Father Damien

By Bishop John J. Scanlan

Where there was suffering, he brought alleviation. Where there was despair, he brought hope. Where there was ugliness and deformity of flesh, he brought beauty of soul. In that place where it was said that there was no law of God or man he showed what could be gained by humble obedience to a Heavenly Father. Where the living death of leprosy made life meaningless and without purpose, he showed man the vision of life eternal and the privileged way of the suffering pilgrim.

It was written of him by one who did not share his faith but who saw and admired his greatness of soul that he stepped into battle under the eyes of God to succor the afflicted and console the dying. He himself was afflicted in his turn and died upon the field of honor. Greater love than this no one has.

Our country today is blessed beyond measure with the material things made possible by the intelligence, energy and industry of our people, but we need greater values for the human spirit. We need the understanding of and the dedication to the values to which the life of Damien gives witness.

We need the recognition of the value of human life itself from its very beginning. We need the recognition of the dignity of the human person, even the poorest and most wretched. We need a humanity possessed of a pity, which is not condescending, and of a humility, which thinks of duties before rights.

We need that attitude of mind, which leads to a faithful personal adherence to the blueprint for living given to us in the Ten Commandments in the Sermon on the Mount. It includes a sense of justice. It means an intelligent patriotism. It contains the simple virtues indicated by home and altar which make for true greatness.

These values are not merely ideals to be admired. It is not true that they are beyond the reach of men. They must be reached and put into practice if the civilization, which was built on them, is to be saved.

Damien, human in his short temper and impatience, human in his stubbornness, but with the mark of divinity in his loving concern for the most wretched of men and women, speaks now from this seat of civil government of the nation, and the word he utters is the Hawaiian word which expresses what is noblest and greatest in us all - it is "aloha."

Speech by Bishop John J. Scanlan
Dedication Ceremony for the Statue of Father Damien, April 15, 1969
National Statuary Hall, Washington, DC
Originally printed in *Hawai'i Catholic Herald*, Beatification Issue

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Gathering Song: Damien the Blessed

By Patrick Downes

Damien the blessed, hope for the forsaken, comfort of the broken, servant of the poor,
From a distant country to a land forgotten, you took an outcast's cross to suffer and endure.
In a desolate place, filled with anguished cries,
You found Jesus our brother, in distressing disguise.
Servant of the Father, servant of his people,
May we, like you, be gifts of God's abiding love.

Damien the blessed, you saw desolation, you brought liberation, with your gentle touch.
Imitating Jesus, with your heart wide open, you gave away your life to those you loved so much.
Like the shepherd you served, you sought souls who were lost.
With strong arms you embraced them, without counting the cost.
Servant of the Father, servant of his people,
May we, like you, be gifts of God's abiding love.

Damien the blessed, in a land of rainbows, to a place of shadows, they call Kalawao,
In your master's footsteps, bearing hope and comfort, you brought new life beneath the Pali's furrowed brow.
You found solace and peace, with the Lord by your side,
And the source of all healing, as your comfort and guide.
Servant of the Father, servant of his people,
May we, like you, be gifts of God's abiding.

Tune and Text: Patrick Downes (1994)
Gathering Song celebrating the feast day
of Blessed Damien de Veuster, May 1997
Damien Memorial High School, Honolulu, HI

Reprinted with permission from Patrick Downes, Editor of *Hawai'i Catholic Herald*

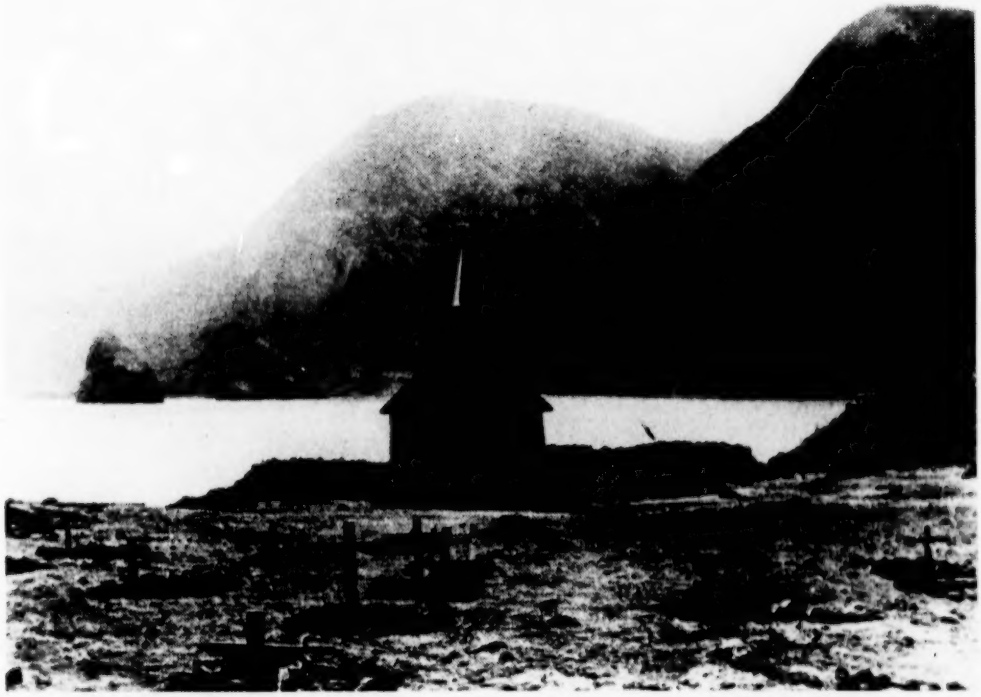
Other Tributes to Father Damien

In 1965, the Hawai'i State Legislature recognized Father Damien as an "outstanding citizen," worthy of commemoration in the National Statuary Hall in Washington, DC. A replica of the bronze statue of Damien can be found at the Hawai'i State Capitol. Father Damien and King Kamehameha were both recognized during the dedication ceremony in Washington, DC. King Kamehameha, in the 18th century, established the Hawaiian monarchy and united the Hawaiian Islands under one rule for the first time; Father Damien served Hansen's Disease patients for 16 years, eventually contracting the disease and dying among those he loved.

In 1989, Hawai'i played a central role in commemorating the 100th anniversary of Damien's death. Among the tributes to the priest, St. Philomena's Church on Moloka'i was restored; the church was built by Damien, and is one of the few tangible reminders of him remaining at the leprosy settlement.

The process of canonization for Father Damien is now underway. If he is canonized, he will be recognized as a Saint in the Roman Catholic Church. In 1977, Pope Paul VI declared Damien "venerable," the first of three steps before Sainthood. In June 1995, Father Damien was beatified by Pope John Paul II during ceremonies in Brussels, Belgium, thereby becoming "Blessed Damien" and bringing him one step closer to Sainthood.

Other tangible tributes that keep the spirit of Father Damien alive are Damien Memorial High School in Honolulu and the Damien Museum at St. Augustine Church in Waikīkī, Hawai'i.



Scene from the film *Damien–*
St. Philomena's Church in Kalaupapa

Activity: Perspectives on Disease

Major Themes

Historical Empathy

- Apply knowledge of historical periods to assess present-day issues and decision making.
- Explain how rules and values of a society determine the behavior and attitudes of its members.

Cultural Anthropology

- Describe similarities and differences in ways cultures use rules, folkways, mores, and taboos to define individual rights and responsibilities and analyze the implications of those beliefs and actions on the larger community.
- Use tools, theories, and methods of anthropologists to examine persistent current issues and social problems and use the data to analyze personal and collective decisions.

Learning Outcomes

A. Study the indigenous Hawaiian culture and ways that Hawaiians traditionally treated sickness. Students will document and present their perspectives (in a media appropriate for their documentation) of comparative cultural treatments for illnesses.

B. Investigate the reasons behind the 1865 Act to Prevent the Spread of Leprosy. Students will formulate an oral or written debate on the topic of Social Darwinism, both in relation to Father Damien's time and to the present day.

Instructional Strategies

A. *Indigenous Hawaiian Culture and Care for the Sick*

1. Determine what students already know, what they want to know, and what they will learn.
2. Conduct observations, and gather data from the various representations of cultures.
   - The film *Damien*, directed and written by John A. Kneubuhl
   - *Personal Observations of Leprosy in Mexico and the Sandwich Islands*, by Prince A. Morrow
   - *The Leper Settlement—Observations and Impressions of a Visitor from Abroad*, Bishop Museum Library Manuscript File on Damien
3. Explore various representations of cultures in the classroom.
4. Conduct online observations and interviews with students from Belgium and throughout the world through collaborative online inquiry.

Driving Questions

- What were the early representative cultural beliefs regarding major sicknesses and diseases? What were the major types of sicknesses, diseases? What were stigmas attached to the diseases?
- How did the people care for their sick? What was "*kōkua*" in the Hawaiian culture? Compare the similarities and differences among the groups. What were the roles of the families?
- How did Hawaiians explain the unknown? Explore the "stories, legends, and tales" surrounding different illnesses. How did they believe they got sick?
- What was a *Kahuna* in the Hawaiian culture? Were there comparable beings in other cultures? What were their roles? Practices?
- How did leprosy come to the Hawaiian Islands?

Possible Culminating Activities

- Produce a cross-cultural profile video / graphic representation / panel presentation / about beliefs regarding sicknesses, within the context of the time that Hansen's disease was prevalent in Hawai'i.
  - People who cured
  - Medicines that cured - medicinal plants and herbs, faith healers, medicine man
  - Charms and amulets

- This component of study may result in further individual research on:
  - Plants and medicinal value
  - Modern products, herbs, psychic healing
  - Comparisons of traditional medicine with contemporary scientific research and cure

B. Social Darwinism? Fear of the Unknown?

In 1865, the Hawaiian Legislature, alarmed at the presence of a new and dreadful malady in the islands, passed the Act to Prevent the Spread of Leprosy. The act called for the segregation and isolation of all those who were afflicted with leprosy. The spot chosen for the isolation settlement—Kalawao, a promontory on the north side of the island of Moloka'i—could almost have been designed by nature especially for the purpose of isolation. Surrounded on three sides by the sea, the area is cut off from the rest of the island by steep black cliffs that not only cast an early afternoon shadow over the land but intercept the moist winds blowing in from the sea, making the weather frequently dark, rainy, and cold.

Review / read / view related materials that reflect the history and politics of Kalaupapa and Kalawao, with reference to Social Darwinism:

- The film *Damien*, produced by John A. Kneubuhl
- *Holy Man*, by Gavan Daws
- *Exile in Paradise: The Isolation of Hawai'i's Leprosy Victims and Development of Kalaupapa Settlement—1865 to Present*, by Linda W. Green
- *Report of the Special Committee on the Leper Settlement of Kalawao, Moloka'i to the Legislature of 1888*, by Gazette Publishing Company
- *The Diaries of Walter Murray Gibson, 1886-1887*, by Jacob Adler and Groyum Barret (eds.)
- *Shoals of Time*, by Gavan Daws

Driving Questions

- How did leprosy come to the islands?
- How did the foreign leaders in Hawai'i propose to deal with leprosy?
- How did the 1865 Act to Prevent the Spread of Leprosy conflict with the concept of *"Kōkua"*—of how the indigenous Hawaiian people cared for those with the illness?
- What effect did the Act have on the families? What effect did it have on the Hawaiian culture and society?
- Are Gavan Daws' perspectives of Social Darwinism valid? What is the evidence? Lack of evidence?

Culminating Activities

Students will hold a debate or write an essay on the topic of Social Darwinism in relation to the events in Hawai'i between 1865 and 1965 and their relationship to current / contemporary issues. Students will collaboratively develop a scoring rubric to determine the effective attributes of an argument.

Other Resources

Hawaiian Antiquities, by David Malo (1954). Bishop Museum Press, Honolulu, HI.

Hawaiian Mythology, by Martha Beckwith (1970). University of Hawai'i Press, Honolulu, HI.

Ka Po'e Kahiko: The People of Old, by Samuel Kamakau (1964). Bishop Museum Press, Honolulu, HI.

Kahuna La'au Lapa'au, by June Gutmanis (1976). Island Heritage Publishing, Honolulu, HI.

Kalaupapa National Historical Park and the Legacy of Father Damien, by Anwei Law and Richard Wisneiwski (1988). Pacific Basin Enterprises, Honolulu, HI.

Scene from the film *Damien–*
Keaka comforts his wife after she is ordered to Kalaupapa

Viewpoint: Beyond the Chain–Link Fence

By Makia Malo

> Makia Malo is known as an educator,
> A Hawaiian storyteller,
> And poet—
> A man who is more than a survivor of Hansen's disease.

The following is from a recent conversation with Makia Malo—a conversation marked with the spirit of the *kolohe*:

Yes, before 1969, the stories were sad. Because our sentences were so indefinite, no one dreamed about the future because there was no future. No one aspired to a good job because there were no good jobs to be had.

For us there was so much shame. Today I realize that we don't have any reason to feel ashamed that we once had this disease; that we don't have to apologize to anyone. There is no reason for us to apologize that we had leprosy. In fact, today when I perform, I always dedicate my work to those who had, and who, in other parts of the world, still have this disease today.

I feel the spirit of my old friends around me, especially my kid brother, Pilipili. I celebrate all these people and hope I am representing them well. I hope so.

I remember borrowing an old ledger once while writing a paper for a class I was taking. It spoke of quarantining the homes of people who had leprosy, and of looking for areas of the islands where they could segregate everyone who was sick with it.

Kalaupapa was chosen because of its isolation, steep cliffs, and rough waters. It was a natural outdoor prison and we were exiled there.

Hawaiians always took care of their own. They never cast out their own. So this law that removed us from our families was nothing less than an abomination, incomprehensible to the Hawaiian psyche and soul.

I remember this Hawaiian man saying, "In the old days, Hawaiians had ways to cure all the diseases that we had in Hawai'i, but when the white man came, they brought diseases into Hawai'i that our medicines couldn't cure. That caused so much grief. Hawaiians still took care of their own, but now, by taking care of their own, they were unknowingly subjecting themselves and other members of their families to all these foreign diseases."

This happened in my family. When my oldest brother got Hansen's disease, my folks tried to hide it, not realizing they were exposing the rest of us to it. Hawaiians had no concept of epidemics. Eventually, four other people in our family got sick, including me.

One of the names of Hansen's disease is *"Ma'i ho'oka'awale"*—the separating sickness. We were separated by the mountains, separated by the ocean, separated by the chain-link fence, but most of all, we were separated from our families.

There were certain milestones in the history of Hansen's disease in Hawai'i. The first was the commitment Father Damien made to the people who were sick with Hansen's disease. He worked with diligence and the purest of motivations from 1873 to 1889, when he died.

Next was the development of the first sulfone drugs, which affected an arrest of the disease and which was followed by increasingly effective medicines and medical treatment.

The third milestone, in my opinion, was the arrival of Mr. Lawrence M. Judd and his removal of the physical and psychological barriers between people who had leprosy and others. He removed the railing from around his desk and took down the chain-link fence that separated patients from their visitors. He encouraged the Lion's Club International to establish a chapter in Kalaupapa, and by that action, he removed the biggest social barrier we had.

He linked us to people all over the world.

The next milestone took place in 1969, when, as a result of a mandate by Governor John Burns, the laws concerning people with Hansen's disease were forever changed. Now cured, we had complete freedom to choose where we would live. My route was through the university.

It was scary, not only because I had been living in the security of Kalaupapa since I was 12, but because I became blind when I was 30. Also, due to the disease, my hands don't feel and so Braille is not an option for me. Luckily, though, the cassette recorder had been developed and the University of Hawai'i had/has this fabulous department called KOKUA that helps students with disabilities.

Naturally, I didn't know anyone, didn't have a friend, and at that point, I wasn't where I am today in terms of feeling stigmatized. So I'm not kidding when I say it was scary in the beginning, but after that it was great fun.

I feel so lucky I got that opportunity!

The last milestone so far is an international, non-profit support organization, "IDEA" (Individual Development and Economic Advancement). All officers are people who are survivors of Hansen's disease. This is the first time that a group has existed for the sole purpose of supporting this population, their wishes, and their projects and where they represent themselves. Perhaps the most visible project that IDEA has undertaken is an international photographic exhibit, which debuted at United Nations Headquarters in New York and which has been presented in New York, Hawai'i, China, and San Francisco.

If I had a chance to relive my life, I don't know if I would change anything. I got to meet so many fabulous people at Kalaupapa. Life could have been a whole lot worse...

On heroes:
Who are the heroes? The heroes for us were the patients in the community who spoke up on behalf of other patients and who lived their lives with bravery, humor, and quiet dignity.

Father Damien—Media and Forums for the Future

The use of the Internet—a global network—provides rich possibilities for the study of Father Damien. An online community can be developed among students, educators, and experts interested in a single theme or issue, such as "Social Darwinism."

The data gathered from the participating learners become the rich bodies of information that are relevant to the learners and that are available for processing: comparing, synthesizing, evaluating, and reflecting.

Finally, through a collective effort, new information is generated as learners create publications or engage in community action projects, resulting in the development of instructional material or serving as bridges for communication. The important idea is that a global network provides access to cultures with varying worldviews; provides learners with authentic bodies of information to work with; and provides a context for reflecting and understanding.

Content Standards

Technology as a Tool for Communication

- Collaborate with peers, experts, and others using telecommunications and collaborative tools to investigate curriculum-related problems, issues, and information.

Technology as a Tool for Research

- Select and apply information technology tools for research, information analysis, problem solving, and decision-making in learning activities that involve issues or complex topics.

Cultural Inquiry

- Use the research tools, procedures, and skills to develop informed positions on issues.

Sources of Online Information

Students use the Internet as one source of information. Search strategies, critical analyses of information, and appropriate ways to cite resources are included as part of the learning.

Holy Father's Beatification Homily Pentecost Sunday, June 4, 1995, Servant of God Damien de Veuster, SS.CC., Blessed Servant of Humanity	http://shc.sscc.org/sscconline/newpage5.htm
The Outside World Between 1866 and 1873, 797 people with leprosy arrived on Moloka'i. Almost half died. Public indignation mounted. The Board of Health, which natives wryly dubbed the "Board of Death," sought to improve conditions.	http://shc.sscc.org/sscconline/the1.htm
Body On April 15, 1889, a patient with leprosy in the Moloka'i settlement died with a smile on his face—"like a child going to sleep," as one onlooker described.	http://hawaiiguide.com/damien.htm
Lives of the Saints from *Éditions Magnificat*	http://magnificat.qc.ca/english/ee_bio.htm
Father Damien de Veuster Damien Memorial High School is proud to be named after one of Hawai'i's—and the world's—greatest humanitarians, Father Damien deVeuster, the Apostle of Moloka'i.	http://biology.damien.edu/damien.htm
***Call for a Miracle*, by Pat Conway**	http://www.shorejournal.com/9701/pac0126a.html
Damien Museum (O'ahu) Father Damien de Veuster, a Belgian priest who devoted his life to patients with Hansen's disease on the Kalaupapa Peninsula of Moloka'i, is honored here.	http://www.besthawaii.com/cu/hist/xit/dam.html
Father Damien 125th anniversary of his arrival at the Kalaupapa Peninsula on Moloka'i, Hawai'i	http://www.stampshows.com/fr-damien.html

Online Forums

There are many online forums in which students can participate. These will provide them with the opportunity to be active participants in current issues and allow them to interact with others in a global context.

Forum on Leprosy—Your Bulletin Board A resource site and a forum to share your ideas as well as interact with others through the bulletin board	http://www.webspawner.com/users/lepforum
A World Without Leprosy A site hosted by the World Health Organization	http://www.travelhealth.com/leprosy.htm
Leprosy Discussion List Site set up by the Action Programme for the Elimination of Leprosy (LEP), World Health Organization, Geneva, Switzerland	http://www.travelhealth.com.leprosy.htm

Scene from the film *Damien–*
Father Damien arrives on Moloka'i

PART II

RESOURCES

TIMELINE—FATHER DAMIEN (1840-1889)

January 3, 1840	Joseph De Veuster is born at Tremeloo, Belgium.
February 2, 1859	Joseph De Veuster enters the religious life as a member of the Sacred Hearts Congregation, taking the name of Damien, who was the fourth-century physician-saint mentioned in the Canon of the Mass. Damien was one of two brothers who went among the sick and were martyred for Christ.
October 31, 1863	Damien embarks at Bremerhaven, Germany, headed for Honolulu; he travels 8,000 miles in less than five months.
March 19, 1864	Damien arrives in Honolulu.
May 21, 1864	Damien is ordained into the Catholic priesthood in the Cathedral of Our Lady of Peace in Honolulu by Reverend Louis Maigret, and he arrives at his mission in the Puna district of the Island of Hawai'i in late July. He moves to the Kohala parish in March of the following year. He would later work in other districts on the Island of Hawai'i, where he would learn the Hawaiian language.
May 4, 1873	Damien is chosen to minister on Moloka'i as a resident of the island, living in the leprosy colony. At this time, there are 600 people living there who are afflicted with the disease.
May 10, 1873	Damien is introduced to the residents of Moloka'i as their priest. He also serves as their physician, since no medical personnel are on the island.
1874	A typhoon destroys most of the homes in the Moloka'i leprosy settlement. A new pipeline is laid to bring water to Kalawao Village, where Damien is residing. In Norway, Dr. Karl Hanson isolates the leprosy bacillus.
1881	Princess Lili'uokalani visits the Moloka'i settlement.
November 8, 1883	Seven Franciscan sisters, headed by Mother Marianne Cope, arrive in the Hawaiian islands from Syracuse, New York, to assist Father Damien in his work.
1884	Damien suspects that he has leprosy.
1885	Damien's leprosy is confirmed.
1888	Three Franciscan sisters disembark at Kalaupapa on Moloka'i to assist Damien at the settlement. Father Lambert Conrardy and Father Wendelin Moellers also join Damien to carry on his work.

April 15, 1889	Damien dies at the age of 49, having spent 16 years at the Moloka'i settlement. Although he has been ill for the past five years, he continues his work until a month before his death.
January 1893	A brief and bloodless revolution in Honolulu brings down the Hawaiian monarchy, and a provisional government is established in its place.
1898	Hawai'i is annexed by the United States.
1908	Dapsone, a treatment for leprosy, is discovered in Germany.
1909	The Leprosy Investigation Station is built at Kalawao by the U.S. Public Health Service. However, very few people with leprosy volunteer to be studied, and the station is closed in just two years.
1936	Damien's body is exhumed and returned to Belgium for burial following a state funeral.
1938	Beatification proceedings are formally begun for Father Damien.
1948	Dapsone is first used widely as a treatment for leprosy. Later, two more drugs are introduced: Clofazimine and Rifampicin.
1959	Hawai'i becomes a state. Federal law entitles each state to place statues of two of its illustrious deceased in the Capitol building in Washington, DC.
1961	Father Damien's name is suggested to the Hawai'i State Legislature for consideration for the honor.
1969	An international sculptors' competition is held, and Marisol Escobar is selected to create the statue of Father Damien. Escobar's statue of Father Damien is unveiled at National Statuary Hall in Washington, DC, and a duplicate is erected in Honolulu.

Scene from the film *Damien–Princess Lili'uokalani attends the inauguration of Kalaupapa's water system*

VIEWPOINTS: THE MAKING OF THE DAMIEN FILM

Movies Made in Hawai'i—And Why Damien Is Different

By Desoto Brown

Movies have existed for over one hundred years. They first appeared in the late 1880s, when various inventors in both Europe and the United States worked to create the machinery that could not only make movies, but could show them as well. Viewers in Hawai'i saw their first films on February 5, 1897, a little less than two years after the first public showing in France. Those first local moviegoers only saw seven very short films that lasted a few minutes each.

Filmmakers first came to Hawai'i the following year, 1898. Well-known American businessman Thomas Edison—who was already famous for "inventing" movies, although he hadn't actually done it single-handedly—sent two cameramen on a trip to Asia to film exotic sights. During their brief stop in Hawai'i, these men shot three short scenes of Honolulu Harbor and one of King Street in downtown Honolulu.

Hawaiian Love and *The Shark God* were the first dramatic movies (films that have a fictional story) that were made in Hawai'i. Each one was only about 10 minutes long. Created in 1913, they were made by a mainland film company using staged actors from a traveling theatrical group. These earliest films established a trend that still exists today: Most of the dramatic movies—and later, network television shows—made in Hawai'i are the work of people from abroad, both behind the cameras (producers, writers, directors, and technical crew) and in front of them (performers).

Making feature-length—at least an hour and a half—movies that are shown in theaters is a very complex process. Moviemaking requires so many people, so much equipment, and so much money that generally only large organizations can successfully manage the process. Large moviemaking companies like these form the American film industry, which is the most influential in the world. They have been centralized in Hollywood since the early 1900s, so we can say that people in Hollywood have almost exclusively been the ones to decide how Hawai'i has been depicted in the movies. In turn, this has influenced the conception that millions of people all over the world have of Hawai'i and its people—even though what they saw in movies was often completely unreal and erroneous.

Some of Hollywood's "Hawaiian" films have been very popular. *Waikiki Wedding* (1937) was a romantic musical comedy that introduced the song "Sweet Leilani," which won an Oscar for "Best Song" of that year. From Here to Eternity (1954), a drama set in 1941 at the time of the Japanese attack on Pearl Harbor, was awarded multiple Oscars and is still acknowledged as a classic. The location for the movie's famous kiss, which Deborah Kerr and Burt Lancaster shared in the waves, is still promoted as "From Here to Eternity Beach" in tourist guidebooks. (It's near Hālona Blowhole on O'ahu.) In spite of these productions, though, many of the Hollywood/Hawai'i productions have been forgettable at best, ranging from big-budget films such as The Hawaiians (1970)—a dramatization of Hawaiian history from the 1870s to 1900—to the very cheap Voodoo Island (1957), about man-eating plants and black magic. There were many other films that were set in Hawai'i but that didn't include any footage actually shot in Hawai'i. Shooting on a soundstage in Hollywood was easier and more economical, so audiences often saw fake palm trees and beaches substituted for the real thing.

In contrast to these movies, however, have been a handful of fictional feature films made in Hawai'i by local people. *Damien* is one. And from 1916, when the first such movie was made, until 1959, when Hawai'i became a state, there were only six other locally made feature productions. Of these seven films, *Damien* is the only one that is still in existence and can be viewed today. This in itself makes *Damien* very important.

According to historian Robert Schmitt, the other locally made feature films from this period are: *Kaolulolani* (1916), whose story line is unknown; *The Black Lily* (1921), a crime drama about counterfeiters; *The Kamaaina* (1929), a romance about a young woman proving she is worthy of marriage; *Aloha Hawai'i* (1930), a story about Pele; and *Karayo* (1940) and *Linglingay* (1940), both of which were entirely in Filipino. In addition, another independent film made entirely in Hawai'i but done partly by people from the U.S. mainland is *Song of the Islands* (1934), a romantic drama set in ancient Hawai'i and sponsored by the Hawai'i Tourist

Bureau for promotional purposes. Like *Damien*, it still exists, but the others have probably all been lost and therefore can never be seen again.

What different kinds of films, other than features, have been made in Hawai'i? To begin with, since movies advertise products very well, there were promotional and educational films about Hawai'i's main industries: pineapple, sugar, and tourism. Films of the last category were the most common. In fact, the very first films made here 100 years ago were travelogues. There have also been many documentaries that have shown aspects of nature and human culture, ranging from subjects such as endangered species to World War II. Some films don't necessarily fall into just one category; the surfing movies, which have been popular for about 40 years, are one example. Finally, since the early 1920s, people have made their own amateur or home movies, which usually just show family members. However, amateur films sometimes cover subjects beyond home activities, and these can be historically important.

Making a feature film such as *Damien* in Hawai'i and mainly with local cast and crew presented numerous problems. One major difficulty was that films shown in theaters are made on 35mm film, but the movie cameras that use this type of film are large and difficult to handle. Also, 35mm movie film couldn't be processed in Hawai'i; it had to be sent to the West Coast and then returned to Hawai'i for viewing. This would have meant delays of weeks before anyone could even view the film to know whether it was usable or not. So, the makers of *Damien* chose instead to shoot only 16mm film, which is used by smaller, portable cameras and could be developed here. In order to show the film in a theater once it was completed, the producers had to duplicate the 16mm original onto 35mm film.

Even after completing the considerable work necessary to finish the film—including editing, and finishing the soundtrack—there was another complication. Convincing regular theaters to show an independent film is very difficult. Most theaters are owned by large companies that will only present films released by the major studios. Although *Damien* premiered and showed at one of Honolulu's best theaters—the Kūhiō Theater in Waikīkī—it was impossible to book it anywhere else. The filmmakers, who had not only worked hard to make the film but had also spent a lot of money to do so, found that they couldn't recover any of the money they invested since there was no way to show the film for paying audiences. This problem is another reason that independent filmmakers to this day often have so much trouble trying to work outside of Hollywood, including Hawai'i.

So, knowing that few other films like *Damien* were shot here, and knowing how difficult it was to do so, makes viewers appreciate how special this production is.

DeSoto Brown is an archivist at Bishop Museum Archives in Honolulu. He works with different collections in this department, including the film collection. He has written four books about the history of 20th century Hawai'i.

John Alexander Kneubuhl and His Contributions to the Arts in the Pacific

By Victoria N. Kneubuhl

As the Pacific defines itself as an artistic region, historical examples of indigenous artists and their work and contributions become increasingly important in the formation of a regional identity. John Alexander Kneubuhl made significant contributions towards creating and developing a regional Pacific identity in the arts.

John Alexander Kneubuhl was born in 1920 in Pago Pago, American Samoa, of a Samoan mother and an American father. Growing up bilingual, Kneubuhl acutely felt both the delights and pressures of being a child of two different worlds. He naturally learned to form cultural bridges, but at the same time often felt lonely and unable to "belong" in any one place. Alienation would later become a major theme that he explored repeatedly through his work. Kneubuhl attended Punahou School and subsequently Yale University. At Yale, his writing talents were nurtured in the prestigious "Workshop 47," which accepted only the most promising writing students.

After graduation from Yale, participation in World War II, and a tour of duty in naval intelligence, Kneubuhl returned to Honolulu. He wrote several plays and became the assistant artistic director for the Honolulu Community Theatre. His historical play, *The Harp in the Willows*, was a landmark event in the establishment of a genuinely local theatre movement. Kneubuhl became a passionate spokesperson for the development of a truly local theatre that articulated life in the Pacific region. To this end, he spoke in public, encouraged young writers and actors, and began to create a body of dramatic literature about island life. His slogan became "Pacific Plays by Pacific Playwrights."

About an island theatre he said, "We want to have a far greater representation of the various groups that make up island society, and we hope for the day when they can appear solely in plays for and by them." Kneubuhl's early plays not only portrayed island life, but also included the use of pidgin English, the Hawaiian language, and also Hawaiian music. Kneubuhl wrote the play *The City Is Haunted*, which freely used pidgin English, in response to a newspaper editorial that demanded a ban on pidgin English in the schools.

Kneubuhl was very successful at encouraging community groups to participate in his productions. The Kaumakapili Church Choir sang for *Harp in the Willows*, and when Kneubuhl staged a local adaptation of *The Sound of Hunting* to tell the story of returning World War II veterans, members of the 442nd volunteered as cast and crew. It was during this time that Kneubuhl and others made the feature film *Damien*.

Kneubuhl's perspective on local theatre was well stated when he publicly answered a jaded letter from a New York producer: "We have here something you will never get out of your dislocated life in New York. We have the rich heritage of many cultures, the fullest appreciation of myth, legend, and history, and a fresh new field of artistic and social material which has not been standardized and crippled by precedent. We can have a truly fine theatre."

It seems, however, that Kneubuhl's artistic and cultural vision far exceeded that of Honolulu society in the 1940s. In order to make a living and support his growing family, Kneubuhl was compelled to go to Hollywood, where he embarked on a successful career as a television writer. For over two decades, he wrote for nearly every major television network. He wrote episodes for many popular television shows, including *Mannix, The Fugitive, Thriller,* and *Wild Wild West*. While Kneubuhl's writing at this stage in his life made no significant contribution to the arts in the Pacific region, his success as a writer in the U.S. mainland marketplace can be seen as a major career achievement for a Pacific island writer.

In 1968, Kneubuhl left what he called the "essential hollowness" of his work in Hollywood and returned home to American Samoa. He once again took up writing for the theatre and generated some of his finest work, which is now produced and published throughout the Pacific region. As a mature, seasoned writer, Kneubuhl's voice had become incisive and deep. His major plays of this period reflect the personal vision of a unique writer, encapsulating both the ancient and the avant-garde. While Kneubuhl's personal experience and knowledge of the Pacific included Samoan village life, language, and lore, his educational and professional experiences provided him with a skillful grasp of the elements of Western theatre. This combination of personal and professional experience enabled him to express his cultural concerns with a sophisticated and compelling theatrical style on the stage.

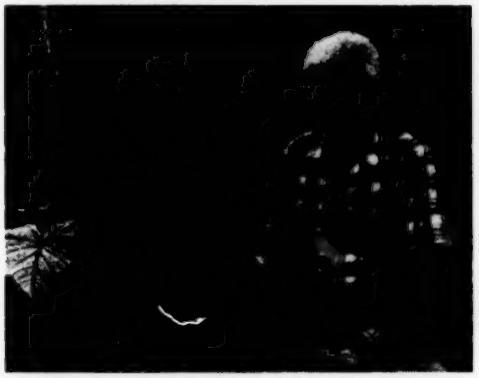
The culmination of Kneubuhl's art is best expressed in his last play, *Think of a Garden*. The play reflects not only the writer's personal life, but also the social and political events that shaped Samoa in the early part of the twentieth century. Kneubuhl returns to his family roots, the cultural and historical roots of his birthplace, and to the type of theatrical structure that first captivated his attention as a young man. This play has stirred the imagination of audiences in Hawai'i, New Zealand, and Australia. The play premiered in American Samoa on the night of Kneubuhl's death.

Besides being a writer and an articulate spokesperson for the arts, Kneubuhl was also an educator and mentor to many artists and writers from the Pacific region. Kneubuhl was instrumental in establishing the Community College of American Samoa, and he worked hard to ensure the preservation of Samoan language and culture. He began the writer's group O Le Si'uleo Samoa in Pago Pago, which continues to foster and promote Pacific island literature. There have also been countless writers and artists of all backgrounds whom Kneubuhl nourished, mentored, and encouraged during his lifetime. Perhaps it is the personal support he gave to individuals that has had the greatest impact on the arts in the Pacific region.

Many of the ideals that Kneubuhl promulgated in the 1940s are now being realized throughout the Pacific. Theatres in Hawai'i, New Zealand, Australia, and Fiji offer locally written productions that reflect the culture and concerns of their respective communities. Substantial collections of local dramatic literature now exist in places where once there were only imported plays. Kneubuhl might have been the first Polynesian to make a feature-length film, and now there is a blossoming interest in films made by and about Pacific Islanders.

Much of John Alexander Kneubuhl's life represents an unfailing concern for the Pacific and its people, history, culture, arts, and environment. The rich legacy that he left behind can clearly be regarded as an extremely important contribution to the arts in the Pacific. John Alexander Kneubuhl died in 1992 and is buried on his family land in American Samoa.

John Kneubuhl, five years after graduating from Yale Drama School in 1942
Photo: Unknown



John Kneubuhl in American Samoa, 1996
Photo: Jeff Van Kirk

Victoria N. Kneubuhl is a prize-winning playwright and author in Hawai'i. She is the niece of John Alexander Kneubehl.

PART III

ANNOTATED BIBLIOGRAPHY

FATHER DAMIEN

Beevers, John. *A Man for Now: The Life of Damien de Veuster, Friend of Lepers*. Garden City, NY: Doubleday, 1973.

This readable biography includes stories of Father Damien's early life, in which he saves the life of an old woman's dying cow; is ordained as a priest; arrives in Hawai'i; and serves as a priest-missionary on Moloka'i. The narrative emphasizes the problems that he encountered at the Moloka'i settlement—poor housing, lack of adequate water supply, and very poor living conditions—and details the numerous improvements made through Damien's persistent efforts, despite conflicts with the Board of Health in Honolulu, whose many members were Protestant clergymen jealous of the attention that Damien was receiving from other parts of the world. The book has an account of Damien's leprosy and the people who became involved with him toward the end of his life: Hugh Chapman, the Anglican clergyman in London who sent generous monetary contributions out of admiration for Damien and his work with people with leprosy; English artist Edward Clifford, who visited Moloka'i for two weeks to get to know the priest and paint his portrait; and Brother Joseph, Brother James, Father Conrardy, and Father Wendelin, who continued Damien's ministry. In the book's final section, "A Man for Now," Beevers provides an astute assessment of Damien—what he was not, and the qualities that he lacked. Beevers concludes that Damien was extraordinary in one thing only: the complete and unswerving obedience he gave to the commandments, particularly "You must love the Lord your God with all your heart, with all your soul, with all your mind and with all your strength" and "You must love your neighbor as yourself." Appendix A contains H. B. Gage's letter to Charles McEwen Hyde, which refers to rumors about Damien's immorality with women at the Moloka'i settlement, and also covers English writer Robert Louis Stevenson's aggressive rebuttal of Gage's criticisms. Appendix B provides a historical account of the founding of the Congregation of the Sacred Hearts, of which Damien was a member.

Betz, Eva K. *Knight of Moloka'i*. Patterson, NJ: St. Anthony Guild Press, 1956.

In the form of a novel intended for the young reader, Knight of Moloka'i uses simple language to provide a clear and comprehensive twelve-chapter account of Damien's life and work on Moloka'i. During Damien's early days, he is depicted as being mischievous, playful, and popular with the neighborhood children. Young Joseph speaks of having a guardian angel that helps him in times of danger, such as when he was hit by a team of speeding horses. When Joseph grows older, he is nicknamed "the Little Shepherd" because of his love of solitude and for tending his father's flock of sheep. The rest of the book discusses Joseph becoming Damien in January 1859, and taking his brother Pamphile's place to do mission work in Hawai'i; his assignment to work on the island of Hawai'i and his stop on Maui, where his ship is delayed after a fire; his ministering to a geographically dispersed parish on Hawai'i, where the villages were scattered over extremely remote areas; his request to be sent to the Kalawao settlement on Moloka'i; his work to improve the living conditions of the residents on Moloka'i; Queen Lili'uokalani's visit to the Moloka'i settlement in 1881; Damien's affliction with leprosy; his eventual death and burial under the pandanus tree next to his first home on Moloka'i; and his re-burial at Louvain, Belgium, in 1936, at the request of Leopold III, in cooperation of President Roosevelt. Accounts pertaining to Mother Marianne, Joseph Dutton (Brother Joseph), and Father Conrardy and their work on Moloka'i are included.

Brown, Pam. *Father Damien: The Man Who Lived and Died for the Victims of Leprosy*. Cambridge: Exley Publications, Living and Learning Ltd., 1989.
This is an abridged version of the original edition *People Who Have Helped the World*, published by Exley Publications. The text is simple in language, with large print and numerous black and white photographs. The story begins with Damien's trip to Moloka'i and emphasizes his experiences as a priest and as a leprosy victim, his "waking nightmare," and his fight against "Ma'i Pake." It includes accounts of the influences of Joseph Dutton, Father Conrardy, and Mother Marianne and the nuns. An appendix contains "Facts and Figures on Leprosy Today," a glossary, and important dates in the life of Father Damien.

Cicognani, Amleto Giovanni. *Father Damien: Apostle of the Lepers*. Honolulu, HI: Roman Catholic Diocese of Honolulu, 1947.
Written for and dedicated to the youth of Hawai'i, this biography discusses the life and work of Father Damien on Moloka'i in nine succinct chapters. The narrative includes the history and geography of Hawai'i; the history of the Catholic church from 1826, when a Prefecture Apostolic of the Sandwich (Hawaiian) Islands was established and entrusted to the Fathers of the Sacred Hearts, the society to which Damien belonged; and Damien's work on Moloka'i, where he was assisted by Father Wendelin Moeller, Father Conrardy (a former missionary among the Oregon Indians), Brother James Sinnett (an Irishman who spent eight months at Damien's side in Kalawao), and Joseph Dutton (an ex-soldier who became a Catholic in 1883 and lived at a Trappist monastery to make reparation for his past transgressions). Damien's boyhood is discussed—a boyhood characterized as "nothing extraordinary." His love of quiet and solitude foreshadows "the pious, self-sacrificing, heroic figure of Moloka'i" discussed in later chapters. Also included are the events that led to young Joseph's becoming the local ice-skating champ; his replacing his brother Pamphile on the mission to the Hawaiian Islands; his ordination into the priesthood in Honolulu; his work in Puna, Kohala, and Hamakua in Hawai'i; his request for permanent residency on Moloka'i, which is granted; his fight against pagan practices at the settlement; his numerous improvements in the living conditions of the community; Charles McEwen Hyde's letter to Rev. H. B. Gage, accusing Damien of immoral conduct; and Robert Louis Stevenson's angry rebuttal of Gage's accusation on February 25, 1890.

Daws, Gavan. *Holy Man, Father Damien of Moloka'i*. New York, NY: Harper & Row, 1973.
Going beyond a biography of Damien, Daws' book details the history and politics of leprosy, including the involvement of Hawaiian monarchy, the Board of Health, and the Catholic Diocese hierarchy in Hawai'i. Comprehensive notes and bibliographies are provided in this scholarly but readable work. Daws' research for this book was carried out in various places: in Tremeloo, Belgium, where Damien was born, and where there is now a museum named for him; in Louvain, where Damien began his religious life with the Sacred Hearts Fathers, and where his remains are now buried; in Rome, at the archives of the Congregation of the Sacred Hearts; and in Hawai'i, where Damien spent the last 25 years of his life. Says T. L. Sevitt (*Best Sellers*):

> Daws has written more than the biography of Father Damien; he has sketched a social history of leprosy in the late nineteenth century. Not only does he explore the life of one man, but he also exposes the imperialistic and racial thinking of the period.

Debroey, Steven. *Father Damien: The Priest of the Lepers*. Dublin, Ireland: Clonmore & Reynolds, Ltd., 1966.
This biography for the English-speaking public, translated from the original Flemish, is a historic work based on relevant documents and enhanced by the writer's personal knowledge of the places involved. Damien is well known throughout the world and venerated as a saint. The book discusses the process of Damien's beatification that began at Mechelen on January 31, 1938. In February 1956, a second process, "the Apostolic Process," was initiated at Malinesby by Cardinal Van Roey, Primate of Belgium. This moving account of Father Damien never loses its proper perspective.

Englebert, Omer. *Damien, Hero of Moloka'i*. Boston, MA: St. Paul Books & Media, 1994.

The original English title of this biography was *The Hero of Moloka'i: Father Damien, Apostle of the Lepers* (Daughters of St. Paul, 1962, 1977). This readable biography on Damien is in three parts: Missionary to Hawai'i, Among the Lepers, and Damien the Leper. The book reflects Jesus' pronouncement: "No stronger love can one man have than to give up his life for others." Who was Damien the man? "His appearance was scarcely stylish: his cassock was worn and faded, his hair tumbled like a schoolboy's, his hands stained and hardened by toil," wrote Charles W. Stoddard, a university professor who visited Moloka'i five years before Father Damien's death. "But the glow of health was in his face, the buoyancy of youth in his manner; while his ringing laugh, his ready sympathy and his inspiring magnetism told of one who could do a noble work anywhere....He knew all his lepers familiarly, as well as the stage of their disease....No matter what their religion, they all shared his kindness. He spoke at some length to each of them. It was difficult, however, to get him to talk about himself." Sixteen years earlier, this same observer had visited the virtually unattended leprosy colony for the first time. Now, he found a complete transformation: the settlement of dirty hovels had been replaced by clusters of neat, white cottages, with ample "flower gardens, fields under cultivation, a hospital in which the more serious cases were properly nursed, two cemeteries where the dead were reverently buried, and orphanages filled with happy children. Bells rang in belfries, and the churches were crowded with the faithful. Sorrow found consolation, since the sick had daily visits from their Father and when their hour came, gave up their spirit in his arms." *Damien, Hero of Moloka'i* offers numerous insights into a great-hearted man who dedicated his life in service to the people with leprosy on Moloka'i.

Farrow, John. *Damien, the Leper*. New York, NY: Sheed & Ward, 1937.

This detailed and comprehensive biography of Father Damien discusses his birth and boyhood, including his first lessons in conventional education from his mother who read from "The Lives of the Saints"; boyhood exploits such as when he jumped on the rear of passing wagons and when he donated the family's mid-day meal to a passing tramp after hearing a sermon on charity; and his courageous work on a chimney whose "removal had become an engineering problem." The book begins with an imaginative prologue based on a conversation between Father Pierre—a cleric—and the Superior General to whom Damien communicated directly (not observing protocols) when seeking permission to take the place of his brother Pamphile as a missionary leaving for the Sandwich (Hawaiian) Islands. The "punishment" for Damien's breach of protocol was permission from the Superior General to allow Damien to replace Pamphile on the expedition: "He is sentenced to exile, banished to a life of servitude, loneliness and hard labor." Early chapters discuss Damien's trip to Hawai'i, his religious conflicts there, his ordination into the priesthood two months after his arrival, and his selection to minister to the needs of leprosy sufferers on Moloka'i. Chapter 6 provides a full discussion of the history of leprosy in Hawai'i and the role of the church in coming to the rescue of people with leprosy. Subsequent chapters provide an account of Damien's work at the Moloka'i settlement; his deep loneliness; his achievements in improving living conditions for the people with leprosy; the Queen Regent's visit to the settlement and Damien's receiving the Royal Order of Kalākaua; Damien's own leprosy; and the special people who came to assist him in his life's calling: Sister Marianne, the English artist Edward Clifford, and others. Also included are the letter of H. B. Gage to Charles McEwen Hyde on Damien's supposed immorality and Robert Louis Stevenson's famous letter of rebuttal. The epilogue provides a moving account of the return of Damien's remains to Belgium for burial.

Milsome, John. *No Greater Love: Damien, Father to the Lepers*. Ann Arbor, MI: Servant Publications, 1989.

This book is a simple but compelling tale of Damien's life and work among the people with leprosy on Moloka'i. Milsome—a secondary school teacher in his native England, upstate New York, and Nigeria—wrote many school textbooks and works of history. The completion of *No Greater Love: Damien, Father to the Lepers* was sealed by his untimely death on February 14, 1989. This biography provides a broad coverage of Damien's early life in Belgium and his life and work on Moloka'i. The accounts are succinct, infor-

mative, and appropriate for school-age readers. Felicity O'Brien's essay discusses how Damien's life and work illustrate what the Gospel means when it talks about love: As the life and work of Damien show, to love is to care passionately not only for the eternal welfare of fellow human beings, but also for their "well being in this life of preparation, for the fullness of life after death." Felicity O'Brien believes that the life of Father Damien provides lessons for us on this meaning of love in the Gospel, "on a spirit of generosity and willingness to undertake a life-long commitment, of the fact that it is impossible for the true Christian to separate religious belief from everyday life in the secular world."

Morris, Aldyth. *Damien*. Honolulu, HI: University of Hawai'i Press, 1980.

This one-man play produced for PBS is a moving monologue delivered by Father Damien. Morris' play evokes the strength and spirituality of this complex man of God, whose life of service to people with leprosy was attacked not only by Damien's contemporaries but also by himself. After almost 50 years in a grave at the leprosy settlement on Moloka'i, Father Damien's body is exhumed and returned to his Belgian homeland. In Morris' play, Father Damien makes the forced journey home after being awakened from his sleep. The journey of his physical body evokes past memories, and Damien's voice is heard once again, disturbingly compelling. He answers his detractors, those who criticized his temper and his impropriety in treating non-Catholics with leprosy, and refuses the title of martyr. The man that emerges is neither a hero nor villain, but rather a man who has received "a call within a call," a man whose service to God follows only one course:

> From the day I came to live among you I have always said 'we lepers' because I wanted to be one of you. God has seen fit to grant my wish. Now I can never leave you—or I am in truth a leper. Receive me.

This theologically perceptive monologue sensitively explores the psychology of faith in bringing the reader/viewer to understand the complex nature of a great human being.

Roos, Ann. *Man of Moloka'i: The Life of Father Damien*. New York, NY: J. B. Lippincott, 1943.

Rather than a definitive biography, this is an imaginative re-creation of a historical figure. Roos adheres to the available accepted sources of information on Father Damien in chronology and documented incidents. All quotations of letters are authentic, and many of Damien's known remarks are incorporated into the text of this novel, which is written for young readers. Part I focuses on Joseph de Veuster's birth and Flemish boyhood until he receives the call to the South Seas. Part II discusses Damien's Holy Orders, his voluntary exile, and his experiences at the leprosy settlement on Moloka'i. Part III is devoted to Joseph Dutton, who labored on Moloka'i to assist the people with leprosy for 40 years; English artist Edward Clifford and his experiences at the Moloka'i settlement; and Mother Marianne, who worked for six years at the Kaka'ako Hospital in Honolulu before she could arrange to be on Moloka'i with Sister Leopoldina and Sister Vincent in order to assist in the work of Father Damien.

Stevenson, Robert Louis. *Father Damien: An Open Letter to the Reverend Dr. Hyde of Honolulu*. New York, NY: Cobble Hill Press, 1968.

Dated February 25, 1890, in Sydney, Australia, this is the complete text of Stevenson's spirited defense of Father Damien against the Rev. Dr. Charles McEwen Hyde of Honolulu, who criticized Damien's character and accused Damien of immoral conduct in his relations with women at the Moloka'i settlement. Dr. Hyde was a Presbyterian minister who lived affluently in Honolulu. Stevenson's letter reflects an unrestrained and caustic denunciation of Dr. Hyde in response to all of his criticisms against Father Damien. In this book, the context for the letter is provided by George L. McKay.

History and Politics—Kalaupapa and Kalawao

This section of the bibliography is from *Selected Annotated Bibliography on Kalaupapa and Kalawao*, by Dorothea N. Buckingham, University of Hawai'i (unpublished manuscript, Honolulu, 1989). The entries of this section of the bibliography are about Kalaupapa and Kalawao from 1865 to 1989. Early accounts of these settlements are rare—most pre-1940 accounts are those of non-patient visitors and medical and other personnel, such as state officials, medical practitioners, and missionaries. A proper understanding of Kalaupapa and Kalawao requires background knowledge of Hawai'i's social and political context in the mid-nineteenth century and of the prevailing attitudes toward leprosy during that time. The purpose of this segment of the bibliography is to provide the essential background about the politics and social history of Hawai'i during Father Damien's lifetime.

Ashmead, A. Scandals at the Leper Settlement. Letter addressed to Theodore Roosevelt, President of the U.S., reprinted from *St. Louis Medical and Surgical Journal*, February-March 1901, pp. 61-125.
The letter reports that fish caught (and "contaminated") by people with leprosy were being sold on Moloka'i and elsewhere. Numerous letters from Governor Hartzell, the President of the Board of Health, and the Superintendent of the Leprosy Settlement refute these allegations by accounting for specific catches at the settlement.

Daws, Gaven. *Shoals of Time*. New York, NY: MacMillan, 1968.
Daws raises concerns that the Hawaiian Kingdom shared: the people of Hawai'i were threatened with extinction. The Kingdom was in need of population as badly as the plantations were in need of labor. Therefore, in the period of reciprocity, the government spent over $1 million to encourage immigration. Monies were also spent to encourage medical research on leprosy and experimentation with remedies, including a German bacteriologist implanting leprous tissue into the flesh of a condemned murderer to study the disease.

Green, Linda W. *Exile in Paradise: The Isolation of Hawai'i's Leprosy Victims and Development of Kalaupapa Settlement—1865 to Present*. Denver, CO: U.S. Department of Interior, 1985.
This is considered to be the definitive work on Kalaupapa. The 785-page study includes maps, photographs, laws, bills, extensive notes, and a bibliography.

Hawaiian Almanac and Annual, 1884 *(p. 644)*.
The Hawaiians' "loose morality" and "debauching" are condemned as the cause of leprosy's contagion, and the effect of leprosy on Hawai'i's fame is bemoaned. Support of the segregation of people with leprosy is expressed: "'Tis true that several loads of unfortunate lepers have been removed to Moloka'i but the menacing lazerretto at Kaka'ako is still full, numbers are yet as large, and the idea of segregation is a farce."

Kent, Harold W. "Compassion." In Charles Reed Bishop, *Man of Hawai'i* (p. 281). Palo Alto, CA: Pacific Books, 1965.
Kent presents Bishop's views about the settlement, which display his concern for its fair administration and adequate maintenance. Bishop understands the economic impact of support of people with leprosy, noting: "This leprosy affliction is to be a heavy tax upon this country for many years to come."

Law, Anwei, and Richard A. Wisniewski. *Kalaupapa National Park and the Legacy of Father Damien*. Pacific Basin Enterprises: Honolulu, HI, 1988.
This is a brief, pictorial history of leprosy in Hawai'i and the settlement at Kalaupapa in particular. The text is enhanced by photos from Law's personal collections.

Pacific Commercial Advertiser. "Report of the Special Sanitary Committee on the State of the Leper Settlement at Kalawao to the Legislative Assembly," June 18, 1878.
This full-page supplement describes daily life, residences, public buildings, and jobs of Kalawao residents, as well as other types of information about the leprosy settlement. It includes requests for specific items, a livestock inventory, and complaints regarding unfair labor practices imposed on settlement residents by the Board of Health.

Paradise of the Pacific. "The Home of the Unclean: Description of the Leper Settlement at Moloka'i." Volume 7, p. 20, February 1894.
This is the history of Kalawao and Kalaupapa before the areas became home to the leprosy settlements. The article applauds the Hawaiian government for the care given to people with leprosy—a care, the writer notes, offering "greater consideration and kindness than is afforded to less afflicted persons."

Report of the Special Committee on the Leper Settlement of Kalawao, Moloka'i, to the Legislature of 1888. Honolulu, HI: Gazette Publishing Company, 1888.
The report contains interviews with settlement residents about their opinions regarding their lifestyles and the support given to them by the Board of Health and its staff. Sixteen practical suggestions are summarized, and a response to each is provided. The committee "believes that the board should relax the present rule separating a married couple when one has leprosy, and in ordinary cases, should allow such to go together, but not to return….."

Westervelt, W. D. The Sandwich Island Lepers. In *The Congregationalist*, July 25, 1889.
Westervelt praises Rev. J. Hanaloa, pastor of Siloama Church, who went to Kalaupapa as his wife's *kōkua* (helper).

First-Hand Accounts

Adler, Jacob, and Barret Groyum (eds.). *The Diaries of Walter Murray Gibson*, 1886-1887. Honolulu, HI: University of Hawai'i Press, 1973.
Gibson's personal diary reflects the politics and power struggle within the Board of Health and exposes his personal opinions. His annoyance with Damien for appealing to foreign governments for financial assistance is apparent from his perspective as Prime Minister. Damien's actions are a source of embarrassment and rage to him; he feels that they negatively portray the adequacy of the local government's assistance to the Moloka'i leprosy sufferers.

Bishop Museum Library Manuscript File on Damien. *The Leper Settlement—Observations and Impressions of a Visitor from Abroad*. March 18, 1889.
This letter from Dr. Glifford to Mr. Damon discusses the introduction of guroon oil in treating patients at the settlement. Dr. Glifford also describes work conditions as being excellent and praises the nuns for their charitable work: "I shall never forget the scene. It was a beautiful thought to plan this excursion and it must make a permanent change in the feelings of dread with which a life at Moloka'i is regarded."

Gibson, Emma Warren. *Under the Cliffs of Moloka'i*. Fresno, CA: Society Academy Library Guild, 1957.
These are the memoirs of Emma Warren Gibson, telling about life at the leprosy settlement between 1909 and 1913. It includes entries about royal receptions, distinguished guests, and political gossip. The separation of "clean" and "unclean" residents is clearly described. Photos include those of her home, her family, and of Joseph Dutton, which cannot be found in any other book. After the Gibsons leave Moloka'i, letters are exchanged between Mrs. Gibson, Joseph Dutton, and the nuns at the settlement.

Hartwell. *Lepers of Hawai'i*. Unpublished manuscript, Honolulu, HI, 1895.
This document claims to give the "plain untarnished truth" about leprosy in Hawai'i, citing the first recorded case in Lahaina in 1853 among Queen Emma's family—"a chief who had been abroad" and was treated by Dr. Baldwin. The description of the settlement focuses on terrain, the welcoming band, the abundance of horses, and the sensibility of Joseph Dutton.

Honolulu Magazine. "Kalaupapa People: Interviews" and "The Final Stage of Ma'i Pake," April 1979.
These articles show a slice of life at Kalaupapa through the eyes of the writers, who spent a day touring the area and interviewing residents.

Hyde, Charles McEwen. Leper Settlement on Moloka'i. In *The Friend*, pp. 66-67, September 1895.
This article provides an administrative description of Kalaupapa. Hyde makes personal remarks about the "reign of Gibson," and describes the support given to the settlement by fraternal organizations and churches on O'ahu.

Judd, C. S., Jr. "Leprosy." In *Encyclopedia of Hawai'i*, Reel 2.
A medical history of leprosy and the statistics of Kalaupapa residents are provided. In 1890, there were 1,300 residents; by 1915, the number had decreased to 638. Judd's social observations are based on his years at the settlement. Recounting stories of when there was "no law in this place," Judd also shares the emotional impact that *Aloha O'e*, sung by the residents, had on him, especially on the day that he left Moloka'i.

Judd, Lawrence M. Below the Cliffs of Moloka'i. In *Lawrence M. Judd and Hawai'i: An Autobiography*. Rutland, VT: Charles E. Tuttle Co., 1970.
Lawrence Judd was the Superintendent of the Moloka'i settlement in 1947. In this account, he provides a brief early history and gives an assessment of the conditions of the settlement from an administrative perspective.

Korns, Alfon L., and Mary Kawena Pukui (eds.). *News From Moloka'i: The Letters of Peter Young Kaeo to Queen Emma, 1873-1876*. Berkeley, CA: University of California Press.
Cousin of Queen Emma, Peter Kaeo was a leprosy sufferer who resided at Kalaupapa for three years. These are the letters exchanged between them during that time. The letters give insight into the intrigue of politics in the Hawaiian Kingdom and into life at the leprosy settlement. Peter was allowed to bring personal furnishings and servants to the settlement, thereby living a life that was fundamentally different from that of "the Natives." Peter's intercessions to the Queen for his release are realized in 1873, when he is allowed to return to his home in Honolulu.

Morrow, Prince A. Personal Observations of Leprosy in Mexico and the Sandwich Islands. In *Damien Institute*, *2*(2), pp. 26-29, 42-47; *2*(4), pp. 50-55. 1896.
This provides a description of the settlement from a middle point of view. Speculations about the need for segregation and the degree of contagion are addressed by noting that 48 *kōkuas* (helpers) lived on an intimate basis with people who had leprosy for 15 years without contracting the disease.

Pacific Commercial Advertiser. "A Letter from Dr. Trousseau," July 12, 1873.
In this letter, Dr. Trousseau reports that since March 1, 1873, he has examined 1,000 people. Of this number, 410 were sent to Moloka'i, "all native and 1/2 white with the exception of 1 French, 3 Chinese, 1 English....In no case has a relative or friend been allowed to follow." Due to the "promiscuous habits of the natives and their renowned hospitality such that they are pretty sure to catch the least contagious of diseases," he is pessimistic about containing the disease in Hawai'i.

Pyle, Ernie. The Leper Settlement Visited in 1938. In *Home Country*, pp. 226-254. New York, NY: William Sloane, 1938.
The famous journalist Ernie Pyle gives his observations and interviews of residents of Kalaupapa and Kalawao, as well as the history of the settlements. He is emotionally stirred and claims to be drawn to Moloka'i. "It was a strange atmosphere of calm—a calm that was irresistible....No man dare say that he has advanced through the curriculum of all emotions until he has sung to him the beautiful *Aloha O'e* by the leper singers of Kalaupapa."

Stevenson, R. L. Reminiscences of Moloka'i. In *Damien Institute*, *3*(7), pp. 105-109; *3*(8), pp. 118-121; *3*(10), pp. 148-151; *3*(11), pp. 162-165; *3*(12), pp. 178-184. 1897.
Stevenson gives his observations about life at the settlement in the 1890s. His descriptions of Damien are somewhat romanticized. He gives insight into the power struggle that occurred between "King" Billy Ragsdale and Peter Kaeo, cousin of Queen Emma.

Stoddard, C. W. *Diary of a Visit to Moloka'i*. San Francisco, CA: Book Club, 1973.
Stoddard's diary of October 6–10, 1884, provides a first-hand view of life at the settlement. Stoddard reports on both the faults and the charities of the staff, especially the Franciscan sisters. He plays cards, watches fish, and reports on the daily menus.

Todd, Mabel L. The Lepers of Moloka'i. In *Corona and Coronet*, pp. 111-124 (privately published).
This is Mrs. Todd's journal during the voyage of the *Coronet*, and her "unscientific account of a scientific expedition" of nine academicians. Todd's account of the settlement includes descriptive details about patients and staff. She notes that the band conductor still wore his cap and original uniform from the old Royal Hawaiian Band. "I left the lepers of Moloka'i with less sympathy than I had anticipated; but as the band played our farewell, I was saddened by the thought of their failure to realize their miserable condition."

Woods, G. W. *The Demographic Effects of Introduced Diseases and Especially Leprosy Upon the Hawaiian People*. Philadelphia, PA: William F. Fell & Co., 1887.
This provides medical reasoning and logic to justify the segregation of people with leprosy on Moloka'i. Demographic records reveal that in 1885, of 3,076 leprosy cases on Moloka'i, 2,997 patients were pure Hawaiian, 37 were half-white, 22 Chinese, 16 white, and 4 other.

Scene from the film *Damien–*
A musical celebration after receiving musical instruments from Princess Lili'uokalani

PART IV
OTHER RESOURCES

Photo Collections

Cooke, Richard A., III, and Bronwyn A. Cooke. *Moloka'i, An Island in Time*. Honolulu, HI: Beyond Words Publishing, 1984.
This presents a chronological sequence of photographs of Moloka'i, from 1972-1984, accompanied by Cooke's personal narrative.

Kalawao and Kalaupapa Photo Collection. Hawai'i State Archives, Honolulu, HI.
The State Archives Collection consists of two folders of pictures (a total of about 100 photos) of Kalawao and Kalaupapa. Unfortunately, few photos are adequately identified.

Levin, Wayne. *Kalaupapa: A Portrait*. Honolulu, HI: Bishop Museum and Arizona Memorial Museum, 1989.
This black-and-white photo collection depicts Kalaupapa and some of its residents.

Visual Collections. Bishop Museum, Honolulu, HI.
This fairly well-identified collection of photo folders depicts Kalawao, Kalaupapa, the people with leprosy in hospitals, and leprosy residents at the settlement.

Videos

Castillo, Stephanie (Producer). *Simple Courage: A Historical Portrait for the Age of AIDS*. Honolulu, HI, 1992.
This documentary explores the political, social, cultural, and religious forces that brought about the lifetime banishment of 8,000 leprosy patients from 1865-1965, and Father Damien's courage in caring for them at Kalaupapa. Emmy and CINE Golden Eagle awards and Academy nomination. (56 min.)

Castillo, Stephanie (Producer). *An Uncommon Kindness: The Father Damien Story*. Honolulu, HI: 'Olena Productions, 1999.
In the film, Damien's story is told through the point of view of those sent to Kalaupapa. The main storyteller is Kalaupapa resident Richard Marks, who has escorted tourists and visitors around the area for more than 20 years on his Damien tours. Other Kalaupapa residents featured include Makia Malo and former Damien Tours guide, the late Hyman Fujinaga. Music by Keola Beamer.

Gethers, Steven (Director). *Damien, the Leper Priest*.
This full-length feature film stars Ken Howard as Father Damien, the Catholic priest who served the leprosy colony on Moloka'i over 100 years ago. From the beginning, the work at the leprosy settlement seemed to be an impossible mission. With no medicine, decent food, adequate housing, or even drinking water, Father Damien's struggles against incredible odds to help the people with leprosy on Moloka'i are nothing less than heroic. The film includes a sub-plot of the *kōkua* (helper) Nalani and her love for Robertson, a person with leprosy who eventually commits suicide. The narration also includes Father Damien's very stressful relationship with Father Albert Montiton, as well as the positive outcomes of Ira (Charles) Dutton's visit to Moloka'i to assist Father Damien in his work. (96 min.)

KQED (Producer). *Kalaupapa: City of Refuge*. San Francisco, CA, 1981.
This hour-long film on Kalaupapa opens with the chant "Nele A Ka Ehu Ka Ku'upena." The musical interludes include Bernard Puniki's "Kalaupapa: My Home Town," and Samuel Kuihini's "Kalaupapa Sunset." (60 min.)

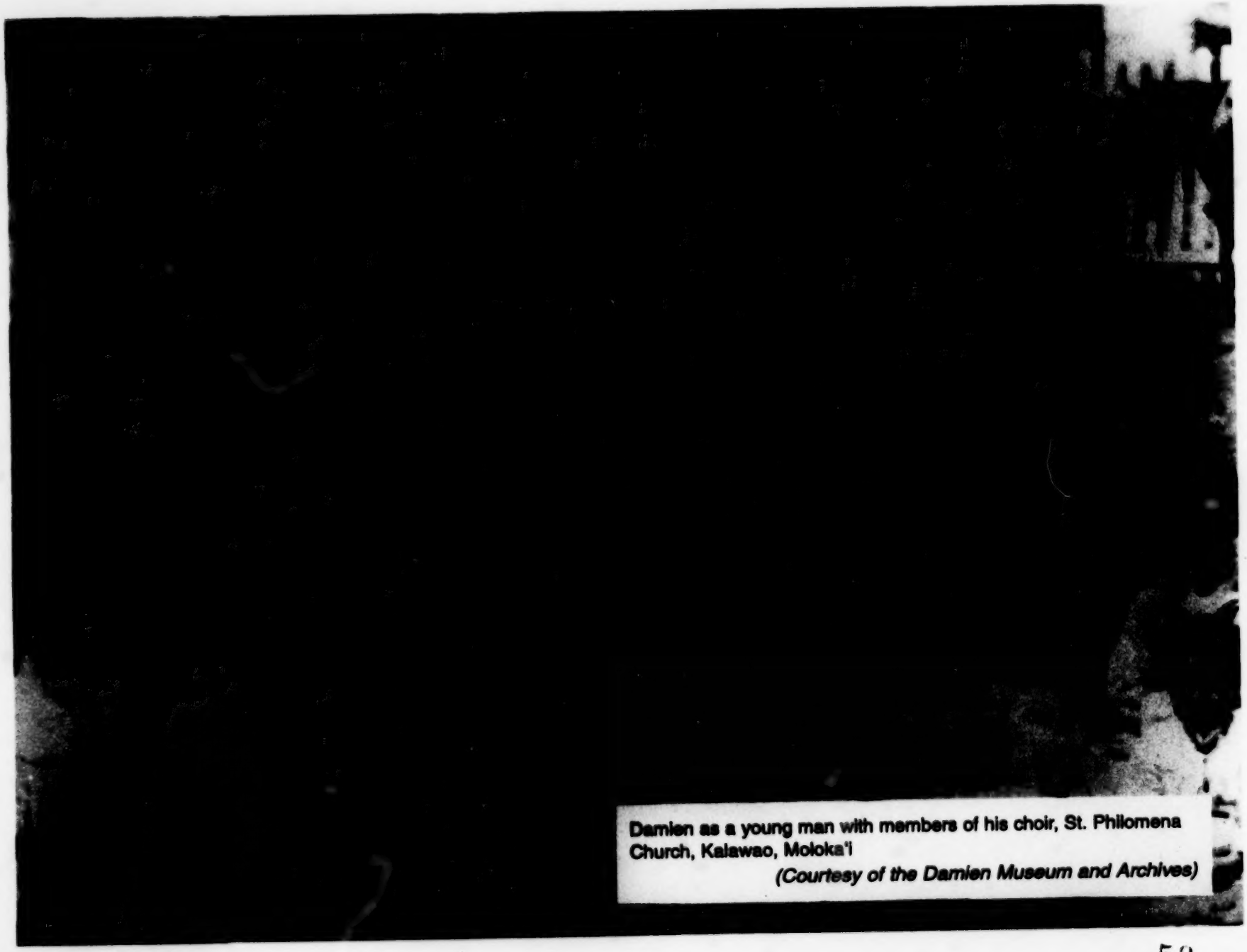
Father Damien, 1889

(Courtesy of the Damien Museum and Archives)

Statue:

Sculpture created by Marisol Escobar, for use with "Father Damien as a Subject of Art"

(Courtesy of the Damien Museum and Archives)



Damien as a young man with members of his choir, St. Philomena Church, Kalawao, Moloka'i

(Courtesy of the Damien Museum and Archives)

Scene from the film *Damien–*
Father Damien's empty tomb

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